



RICHARD, DUKE OF YORK, LITTLE MALVERN CHURCH, WORCESTERSHIRE.

AN
INQUIRY
INTO THE
DIFFERENCE OF STYLE
OBSERVABLE IN
Ancient Glass Paintings,
ESPECIALLY IN ENGLAND ;
WITH

HINTS ON GLASS PAINTING.

BY THE LATE
CHARLES WINSTON.

“ Proba est materia, si probum adhibeas artificem.”—*Erasmi Adagai.*

WITH ILLUSTRATIONS FROM THE AUTHOR'S OWN DRAWINGS.
BY PHILIP H. DELAMOTTE, F.S.A.

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PART II.—PLATES.

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A DESCRIPTION AND EXPLANATION OF THE PLATES AND CUTS OF THIS WORK ^a.

THE EARLY ENGLISH STYLE is illustrated by Plates 1 to 16, those from Plate 7, inclusive, being of the full size.

THE DECORATED STYLE, by Plates 17 to 44; those from Plate 26, inclusive, being of the full size.

THE PERPENDICULAR STYLE, by the Frontispiece and by Plates 45 to 65; those from Plate 51, inclusive, being of the full size.

THE CINQUE CENTO STYLE, by Plates 66 to 72; Plates 71 and 72 being of the full size.

THE INTERMEDIATE STYLE, by Plates 73 and 74.

FRONTISPIECE.

Portrait of Richard, Duke of York, brother of Edward V., from Little Malvern Church, Worcestershire. Nash ^b says, "The windows were curiously painted, rivalling those of Great Malvern. In the east window of the choir are six large compartments; in the middle one is represented Edward IV., in a robe of ermine with an imperial crown on his head; in the next compartment is his queen with the like diadem; in the pane between them is painted his eldest son, afterwards Edward V., his surcoat azure, and his robe gules, turned down and lined with ermine; and in the next pane is his

^a It may be necessary to observe, that in nearly all the uncoloured Plates and Cuts, the *shadows*, if any, are omitted.

^b "History of Worcestershire," vol. ii. p. 142.

brother Richard, Duke of York, his surcoat also gules, and his robe azure, turned down one row to the feet, on his head a duke's coronet."

In the printed catalogue of Mr. Winston's drawings, this portrait is erroneously called the portrait of Prince Arthur. The portrait of Prince Arthur is in Great Malvern Church. Reference is made to it in a note to p. 173, part i.

These two churches of Great and Little Malvern, had thus portraits, the former of Henry VII., his queen and *family; the other of Edward IV., his queen and family.

PLATE 1.

Fig. 1. The date of this glass is about the end of the first quarter of the thirteenth century. It occupies the head of the most northern of the three east lancets of the chancel of Westwell Church, Kent. There is no other painted glass in the window. In the central lancet are the remains of a very fine Jesse. The southernmost lancet contains no painted glass. See further as to this glass, *ante*, part i. p. 48.

Fig. 2. The mutilated remains of an Early English figure and canopy, now in one of the windows of the new church at Wilton. A modern face to the figure has, however, been substituted for the ancient one here given. The glass is French, but I know not whence it came. From its size I presume it must have originally occupied a clearstory light.

The glass is probably as old as the middle of the thirteenth century.

The piece measures $26\frac{1}{2}$ inches in breadth.

PLATE 2.

This subject is copied from a mutilated panel which seems to represent the mission of St. Birinus, a Benedictine monk, who was sent by Pope Honorius I. to preach Christianity in Britain. He arrived in this country A.D. 634, and at Dorchester baptized King Cynegils, who assigned him that city

as his see. He died Bishop of Dorchester, A.D. 650. See Addington's "History of Dorchester Abbey."

The panel in question occupied, along with other fragments, one of the triangular-shaped openings at the back of the sedilia on the south side of Dorchester Church. We in all probability owe the preservation of this glass to the praiseworthy exertions of Colonel Kennett. See Addington, *supra*.

The extreme length of the panel is 16 inches; and its extreme width is nearly 14 inches.

The glass may be assigned to the early part of the second quarter of the thirteenth century. One of the heads is engraved the full size in Plate 10, fig. 1.

PLATE 3.

The subject of this plate is the marriage in Cana of Galilee. It was copied from a mutilated panel of French glass now in one of the windows of the new church at Wilton. It seems to be about the same date as that in Fig. 2, Plate 1.

PLATE 4.

This glass occupies the upper part of a lancet light in Stockbury Church, Kent.

Its date is of the latter half of the thirteenth century.

PLATE 5.

A glazing panel from one of the windows of Stanton Harcourt Church, Oxfordshire. It has already been noticed; *ante*, part i. p. 70, note.

The width of the panel is 21 inches. I should add that the white outer margin does not appear from the inside of the church so wide as it is here represented; about one half of it being concealed by the stone-work of the window.

The date of this glass is, I think, about the end of the third quarter of the thirteenth century. Part of the scalloped orna-

ment, which forms a line at the foot of the figure, is engraved the full size in Cut 7; see part i. p. 63.

PLATE 6.

This plate gives a specimen of geometrical glazing from Salisbury Cathedral, (see part i. p. 46). [Other specimens and a further description of this style of glazing will be found in the memoir on the painted glass in Salisbury in "Memoirs Illustrative of the Art of Glass-Painting."]

PLATE 7.

This plate is a copy, the full size, of a piece of French glass in the possession of Mr. Fletcher. It is represented without the lead, in order to shew the practice of the ancient artists of painting black all round the object. The date of the glass seems to be about the middle of the thirteenth century.

PLATE 8.

This is the head, drawn the full size, of the figure represented in Plate 5.

PLATE 9.

No. 1 is a portion, drawn the full size, of the panel representing the Murder of the Innocents, which is now in the north window of the Jerusalem Chamber, Westminster Abbey. The woman is holding the head of a decapitated infant.

No. 2 is the head of a monk, which has been, ludicrously enough, inserted into the last-mentioned panel as the head of one of the executioners. The woman's head does not appear to have been ever shaded. Both these heads are, I think, of the first quarter of the thirteenth century.

PLATE 10.

Fig. 1 is the head, the full size, of the figure represented in Plate 2.

Fig. 2 is the head of one of the Evangelists, likewise drawn the full size, from the Jesse in the central east lancet, Westwell Church, Kent.

Both these examples exhibit the flesh colour so commonly used in Early English work, as well as the mode of shading employed in the Early English style.

PLATE 11.

This head of our Saviour is drawn the full size, from a panel of French glass now in one of the windows of the new church, Wilton. Its date is, I think, about the middle of the thirteenth century. In the panel our Lord appears to be rebuking some of His disciples.

PLATE 12.

This plate gives part of the foliage, the full size, belonging to the Jesse which occupies the central east lancet of Westwell Church, Kent. The lead-work has been omitted, except the lead which divides the grapes from the leaf.

PLATE 13.

No. 1. Another specimen of an ornamented pattern from Salisbury Cathedral. This piece of glass is also represented without any surrounding lead, and is an excellent illustration of the practice above alluded to, of surrounding the glass with a broad black line of paint.

No. 2 is part of one of the ornamented patterns at Salisbury Cathedral, drawn the full size. It is represented without the surrounding lead-work. The date of this last specimen is of the latter half of the thirteenth century.

PLATE 14.

The specimen here given exhibits in a striking manner the practice of carrying a broad black line of paint round the

edge of the glass, part i. p. 54. It forms part of an ornamented panel; its date seems to be of the latter half of the thirteenth century.

PLATE 15.

An Early English quarry, banded on all sides. It is of nearly the same date as the last two examples. In its proper position it is of course seen lozenge-wise.

PLATE 16.

No. 1 represents part of a border, the full size, now inserted in the west window of the church of the Hospital of St. Cross, near Winchester. Its date is early in the thirteenth century.

No. 2 represents the beaded ornament so common in Early English work. See as to this ornament, *ante*, part i. p. 61.

PLATE 17.

The chancel of Newick Church, Sussex, is lighted by four early Decorated windows, two on each side; consisting each of two trefoil-headed lower lights, with a cinquefoiled tracery circle above. The glass here sketched occupies the cinquefoiled tracery light of the westernmost window on the north side; it is, I apprehend, of the first quarter of the fourteenth century. In the cinquefoil of the opposite window is a similar subject of the same date,—but this panel is surrounded with naturally-shaped maple leaves, placed however on a cross-hatched ground. There is no other painted glass in the church.

PLATE 18.

From the east window of Selling Church, Kent, which—like that of Lapley Church, Staffordshire, engraved in Mr. Petit's "Remarks on Architectural Character," Oxford, 1846—consists of five lower lights, with open spandrels, but here

the lower lights are cinquefoil-headed, and are of unequal width, as well as of different lengths: the central light being the widest; the one on each side, rather narrower; and the two outermost, the narrowest. Each light is divided by the saddle-bars into five principal compartments or glazing panels. The central compartment, in each light, is occupied by a flat-topped canopy with a figure under it: and the glazing panel immediately under the canopy, in each light, contains a shield. One of these glazing panels is represented in the plate. This, as far as I can judge, appears to have been the original position of the shields. The shields in 1843 were in the same state as in July 1790, when Parsons wrote his description of them. See Parsons' "Monuments and Painted Glass in East Kent," Cant. 1794. The shield in the first light, counting from the north, displayed the arms of Clare; that in the second, the arms of France, represented in the plate; that in the third, the arms of England; the fourth shield was "broken and repaired with common glass^c." The fifth shield bore the arms of Warren.

The rest of each of the lower lights was originally glazed with white patterns and ornamented borders. The two outermost lights being filled with a quarry pattern, (one of the quarries is represented the full size in Cut 17, *ante*, part i. p. 105,) and the two next lights with the pattern given in the plate. Unfortunately only a single fragment of the original pattern of the central light remained. Judging from this fragment the pattern of the centre light must have been of

^c I have heard it stated that this shield once displayed the quartered arms of Castile and Leon. If this is correct, it would almost follow that the arms represented in the Plate are those of Margaret of France, who, in 1298, became second queen of King Edward I., and that the arms of Castile and Leon were inserted in respect of his former queen, Eleanor of Castile. This supposition would limit the date of the

window to some part of the period between the king's second marriage in 1298, and his death, in 1307. I may add that Gilbert de Clare, Earl of Hertford and Gloucester, who died in 1295, married Joan, daughter of Edward I.; and that John Plantagenet, Earl of Warren, who died in 1304, and whose ancestor married the heiress of the original family of Warren, bore the arms of that family.

the same character, though of different design, to the pattern represented in the plate. The four spandrels each contained a white rose on a red ground. One of these roses is represented the full size in Plate 38. The date of the glass is within the first quarter of the fourteenth century.

I have been thus minute in describing the arrangement of this window, for it is a very beautiful one of its kind. The effect of the canopies and arms is that of a broad line of colour reaching across the window, like a chevron, the canopy and shield in the central light being raised above those in the lights immediately adjoining it, and those in these lights being elevated to a similar degree above the canopies and arms in the outer lights.

PLATE 19.

This glass is about the same date as the last. The extreme length of the subject is 13 inches.

PLATE 20.

The chancel of Chartham Church, Kent, is lighted by four windows on each side, and an east window, all of very singular design. The east window, which may be said to be the double of one of the side windows, is engraved in Mr. Petit's "Remarks on Architectural Character."

Each of the side windows consists of two trefoil-headed lower lights, and a head of tracery.

All the side windows retain considerable portions of their original glazing.

The glass in the opposite windows is alike in design, but the design of the glazing of each of the windows on the same side of the chancel is different.

The Saviour, surrounded with the emblems of the Evangelists, &c., as well as the arms of England, and of the Clares, are represented in the tracery of the first window from the westward on the south side; and in the tracery of the oppo-

site window is painted the Coronation of the Virgin. With this exception all the glass remaining in the side windows, both in the tracery and in the lower lights, consists of ornamental patterns. The patterns in the two westernmost windows on each side, are more enriched with colour than those in the other windows; but unluckily sufficient glass does not remain in the lower lights of the windows to determine whether or not any of them was originally crossed by a belt of flat-topped canopies. No fragments of canopies are to be discovered. The east window contains only three coats of arms, part of its original glazing. It is therefore impossible to say whether or not, like the east window of Merton Chapel, Oxford, it was once richly coloured, or was a white pattern window only, like the east window of Norbury Church, Derbyshire.

The subject of the plate was taken from one of the lower lights of the third north window, counting from the west. It is curious to observe the prevalence of the Early English character of ornament in this and the window next the east, in the tracery lights as well as the lower lights. A portion of the inner border is engraved the full size in Cut 12; see part i. p. 100. In the two westernmost windows on each side none but Decorated foliated ornaments are to be seen. A portion of the foliated pattern of one of these windows is engraved the full size in Plate 40. All this glass may, I think, be referred to the early part of the second quarter of the fourteenth century.

The width of each of the glazing panels represented in the plate is $23\frac{1}{4}$ inches.

PLATE 21.

The general arrangement of the Merton Chapel windows has been already noticed, *ante*, part i. p. 84. There are seven windows on each side of the chapel; the pattern of the glass in the opposite windows is alike. There is, I think, but little difference in date between this glass and the last. A portion

of the foliated pattern is represented the full size in Plate 35, and the head in the small circular panel is given the full size in Plate 27.

PLATE 22.

The subject of this plate was taken from one of the side windows of the chancel of Stanford Church, Northamptonshire. It represents one of three canopies, which run across the window like a belt. The finials, which are here represented for the sake of giving a clearer idea of the canopy, really belong to the next glazing panel, which is filled with a white ornamental pattern.

This glass is about ten years earlier than the middle of the fourteenth century.

The width of the glazing panel is 16 inches.

PLATE 23.

The arms of the Berkeley family. This was copied from a tracery light in the east window of Westonbirt Church, Gloucestershire. I think the glass must have been painted soon after the Berkeley family acquired the manor of Westonbirt in 1361. See Atkyns' "Gloucestershire."

A portion of the beaded border is represented the full size in Cut 3, *ante*, part i. p. 100. The extreme length of the quatrefoil is $17\frac{1}{2}$ inches, and its extreme breadth is $12\frac{1}{2}$ inches.

PLATE 24.

The subject of this plate is the Virgin carrying the Infant Jesus. One of the Child's arms and a part of the cross nimbus may be perceived more clearly perhaps in Plate 31, where the head of the Virgin is given the full size. This glass occupies the principal tracery light of one of the windows of Kingsdown Church, Kent. Its date is, I think, about the middle of the fourteenth century.

PLATE 25.

Fig. 1 is taken from a flat-headed late Decorated window of three lights, at the west end of the nave of Snodland Church, Kent. The glass is, I think, of the latter part of the third quarter of the fourteenth century. The extreme width of the glazing panel is $14\frac{1}{4}$ inches.

Fig. 2 is taken from an early Perpendicular window at the east end of the south aisle of Southfleet Church, Kent. The glass seems to be of about the same date as the last. Its extreme length is $14\frac{1}{2}$ inches.

These pieces have been noticed, *ante*, part i. p. 185 note.

PLATE 26.

No. 1 is the full-sized head of one of the figures, Mary Magdalene, in the east window of Selling Church, Kent. This head has never been shaded.

No. 2 is the head, the full size, of the emblem of St. Matthew, in the first window from the west, on the south side of the chancel, Chartham Church, Kent.

PLATE 27.

This specimen is represented on a reduced scale, in Plate 21.

PLATE 28.

This fine work is in the possession of Mr. Ward. It is, I apprehend, of the first quarter of the fourteenth century. The fascia or band, which surrounds the head, is not uncommon in representations of our Saviour at this period.

PLATE 29.

This head is the full size of the original. It was copied from the east window of the north aisle of Stanford Church,

Northamptonshire, and forms part of the subject, St. Anne teaching the Virgin to read. It seems to be a little earlier than the middle of the fourteenth century.

[An engraving, representing on a reduced scale the figures of St. Anne and the Virgin, with the canopy under which they are placed, is given in the "Memoirs Illustrative of Glass-painting," Plate 12. E.]

PLATE 30.

This head has been copied from the east window of Worfield Church, Salop. It appears to be some years earlier than the middle of the fourteenth century.

PLATE 31.

The full-sized head of the figure represented in Plate 24.

PLATE 32.

This head is copied from a window in the south aisle of the choir of York Minster, the glass of which has evidently been removed from one of the windows of the nave. The date of the head seems to be about the middle of the fourteenth century.

PLATE 33.

A fragment of an ornamented pattern, the full size. It is of the first quarter of the fourteenth century.

PLATE 34.

A quarry, banded on all sides. Its date is about the close of the first quarter of the fourteenth century.

PLATE 35.

This specimen is represented on a reduced scale, in Plate 21.

PLATE 36.

A quarry of the same date as the example in Plate 40. It is inserted in one of the side windows of the chancel, Chartham Church, Kent, but must have originally belonged to some other window; it may be the east window of the chancel.

PLATE 37.

Part of a quarry pattern, ornamented with a running scroll-work.

The bands on the two upper sides of the quarries, form, together with the lead-work, an interlaced pattern, *behind* which the scroll-work appears to extend itself. These bands are in the original covered with a slight coat of smear shadow, in order to render them more conspicuous.

The date of this glass is perhaps a little subsequent to the middle of the fourteenth century.

PLATE 38.

A rose, the full size, from one of the spandrels of the east window of Selling Church, Kent.

It is but an adaptation of the scalloped ornament, represented in Cut 7, *ante*, part i. p. 61.

PLATE 39.

This example is of the same date as that in Plate 30. It is copied from one of the tracery lights of the east window of Worfield Church, Salop.

The little black marks, on the white leaves, are intended to represent the particles of paint which were not entirely removed from the glass when the leaves were scraped out of the black ground which surrounds them. This mode of execution is of great antiquity. It is recommended by Theophilus. See, *ante*, part i. Appendix A.

PLATE 40.

This is part of the ornamental pattern in one of the lower lights of the westernmost window on the north side of the chancel, Chartham Church, Kent.

The beaded ornament is rather curious on account of its Early English character.

See, *ante*, part i. pp. 62, 100.

PLATE 41.

A fragment of a canopy from one of the windows of Kingsdown Church, Kent. Its date is about the middle of the fourteenth century. In this plate the shading of the glass is represented.

PLATE 42.

A lion's head, which from its colour, green, may have formed the central ornament of some Decorated pattern. Its date seems to be about the middle of the fourteenth century.

PLATE 43.

This elegant beast is copied from the royal arms in the east window of Stanford Church, Northamptonshire. As these arms consist simply of the three lions of England, I conclude that they must have been executed a little before King Edward the Third's assumption of the title of King of France in 1340, after which he bore the arms of France quartered with those of England.

PLATE 44.

This is part of a border, the full size, from the same window of Kingsdown Church, Kent, as is mentioned in Plate 41.

PLATE 45.

Fig. 1 is taken from a tracery light of a window at Mells Church. It represents Mary Magdalene. The glass is, probably, of the early part of the reign of Henry VI. Its extreme length is $40\frac{1}{2}$ inches.

Fig. 2 is from a tracery light of the west window, north aisle, of St. Martin le Grand Church, York. The subject represented forms part of the Coronation of the Virgin. The date of the glass is about the middle of the fifteenth century. Its extreme length is $33\frac{1}{2}$ inches.

Fig. 3 is an emblem of the Holy Trinity, from the principal tracery light of the south window of the chancel of Wanlip Church, Leicestershire. Its date is the close of the fourteenth century. The extreme length of the quatrefoil is 1 foot.

Wanlip Church was "made and hallowed" A.D. 1393, as appears from an inscription on the tomb of the founders, Sir Thomas and Dame Katherine Welsh, and another preserved in Burton's "History of Leicestershire," p. 298. The arms of John of Gaunt, of Edmund Langley, Duke of York, and of Thomas of Woodstock, Duke of Gloucester, still remain in the windows.

PLATE 46.

This subject was copied from the east window of Woodmansterne Church, Surrey. It belongs, I think, to the third quarter of the fifteenth century.

The figure is $11\frac{1}{2}$ inches long.

The inscription on the scroll appears to form part of the sentence, "Credo in deum patrem omnipotentem creatorem celi et terre," which in the window at Fairford Church, Gloucestershire, is appropriated to St. Peter, but according to Gavanti Thesaurus, *de Symbolo Apostolorum*, Cologne, 1705, is divided between St. Peter, and St. John the Evangelist.

PLATE 47.

This emblem of St. Matthew was taken from the tracery-light of one of the north windows of the aisle of Snodland Church, Kent. Part of the ornamental work is represented the full size in Plate 62. It is of the same date as the last example.

PLATE 47.*

The upper circle in this plate, with the letters I. H. S. on a shield surrounded with palm branches, is from Stanford Church, Northamptonshire.

The lower circle, with the same letters, is from Much Hadham Church, Herts. The legend is "Hoc est nomen [q]uod super omne nomen."

PLATE 48.

A portion of one of the lower lights of the window mentioned in Plate 47, which contains the emblem of St. Matthew. The figure is that of St. James the Less.

The lead-work of this example deserves attention, since it is evident that the glass was cut with a view to economy.

PLATE 49.

The subject of this plate, the arms, &c. of Cardinal Beaufort, was taken from the principal tracery-light of one of the refectory windows of the hospital of St. Cross, near Winchester. The Cardinal's motto,—"*A l'honneur et lyesse*,"—is inscribed on the quarries. The date of the glass is, perhaps, a little earlier than the middle of the fifteenth century.

PLATE 50.

These arms of Sir John Pury are copied from one of the hall windows of Ockwell's House, Berks. They are placed on an

ornamented quarry ground, traversed at intervals by a motto written on diagonal strips of glass. These accompaniments I have omitted, fearing that they would render the principal subject confused. Some of the entire lights are represented in Lysons' Berks., p. 247.

I have already given my reasons for believing that this glass was painted between 1450 and 1461, *ante*, part i. p. 138, note.

PLATE 51.

These two heads occur in a window of Stowting Church, Kent, of the early part of the reign of Edward IV. They are intended as portraits of two of the family of Stotyng.

PLATE 52.

A head of St. Sitha, from the same window as the canopy represented in Plate 45, fig. 1. The entire figure has been engraved in the 2nd volume of the "Archæological Journal," p. 202.

PLATE 53.

This head seems to be about the same date as the last, and as the ornament represented in Plate 59 A.

PLATE 54.

These two heads were copied from one of the windows of Thaxted Church, Essex. They are nearly of the same date as those in Plate 51.

PLATES 55 and 56.

Both these quarries are from the library windows of Merton College, Oxford. The first certainly is, and I think the last is

also, as early as the end of the third quarter of the fourteenth century. I have already called attention to the ill effect produced by the breadth of the modern lead-work which surrounds these quarries, *ante*, part i. p. 296.

PLATE 57.

The date of this quarry is about the middle of the fifteenth century.

PLATE 58.

Part of a tracery-light in a late Decorated window on the south side of Southfleet Church, Kent. The indentation of the leaf is quite of Perpendicular character; and I believe the date of the glass to be of the close of the third quarter of the fourteenth century.

PLATE 59.

A portion, drawn to the full size, of the canopy represented in Plate 45, fig. 1.

PLATE 59 A.

Part of a tracery-light in a window at Mells Church. It appears to be about the same date as the head of St. Sitha, represented in Plate 52.

PLATE 60.

A portion of the border of a tracery-light in one of the windows of Mells Church, Somersetshire. This is rather of later date than the two examples in Plates 52 and 59 A.

PLATE 61.

Part of a tracery-light: of the same date, I apprehend, as the head in Plate 53.

PLATE 62.

This is a portion, drawn to the full size, of the ornament represented in Plate 47.

PLATE 63.

A portion of a canopy in one of the windows of Stowting Church, Kent, of the early part of the reign of Edward IV. It is introduced here for the sake of the flourished lines, which serve to increase the depth of the shading. These lines are common in all Perpendicular work, even in that of the commencement of the fifteenth century.

PLATE 64.

A portion of a border in one of the tracery-lights of a window on the north side of the chancel of Temple Rothley Church, Leicestershire. It is of the early part of the reign of Edward IV.

PLATE 65.

A lion's head, forming part of the border in the cinquefoiled head of one of the lower lights of the east window of Woodmansterne Church, Surrey. It is, I think, of the time of Edward IV.

PLATE 66.

This plate is a reduced copy of Plate 23 of M. Lettu's excellent work, *Description de l'Eglise Métropolitaine du diocèse d'Auch*. A coloured engraving of the window is given in Lasteyrie, *Histoire de la Peinture sur Verre*, Plate 81.

The principal subject represents, in one contrasted view, the Incredulity of St. Thomas, and the Faith of Mary Magdalene.

At the feet of the figures runs a Gascon inscription, thus :

"LO XXV DE JHUN MIL V CENS XIII FON ACABADES LAS PRESENS
BERINES EN AUNOUR DE DIEU ET DE NOSTD."

That is to say, "the present windows were finished in honour of God and of our Lady, June 25, 1513." Below, beneath the figure of St. Thomas, are written the words addressed to him by our Lord, according to the Vulgate, see chap. xx. of St. John's Gospel: "Thomas, infer digitum tuum huc;" and under the figure of Mary Magdalene, "Noli me tangere."

The small subject at the bottom seems to represent our Lord with the two disciples at Emmaus. In the central tracery-light are the arms of the prelate François III. de Tournon.

See further as to the Auch windows, *ante*, part i. p. 198.

PLATE 67.

In this plate are represented the arms and crest of John Browne, second son of Sir William Browne, lord mayor of London in 1507. John Browne died 1595, having succeeded to the Reynolds' Place property on the death of his father.

It appears from Hasted's "History of Kent," that the Reynolds family sold Reynolds' Place to Sir John Browne (the grandfather of the aforesaid John Browne), who was lord mayor of London in 1480, and a mercer by trade. This last circumstance may account for the introduction of the skein of silk into the wreath which surrounds the arms.

The date of the glass seems to be about the end of the first quarter of the sixteenth century.

PLATE 68.

This circle is now in one of the windows of the new church at Wilton. It seems to represent the triumph of Religion over one of the worldly passions, Love. It is I believe Flemish glass, of the latter part of the first, or the middle of the second quarter of the sixteenth century. It formed one of a series of four subjects. The first represents Love, personified by a woman mounted on a fiery steed, triumphant, and galloping over kings

and the inhabitants of the earth. The second represents Death, personified by a female endued with the attributes of Atropos, mounted on a bull, and trampling under foot a female personification of Religion.

The third represents Christ seated in the clouds, and attended by the emblems of the Evangelists. On the ground beneath lies a female apparently dead, with a crown on her head and a sword by her side, of which only the hilt appears near her feet, the blade being pointed upwards.

The whole four subjects are well designed, and most admirably executed.

The diameter of the circle is 11 inches.

PLATE 69.

A badge used by Prince Edward, afterwards King Edward VI. I purchased the glass some years ago of a cottager at Horton Kirby, Kent, and afterwards presented it to Mr. Way. I have heard that it was originally either at Reynolds' Place, Horton Kirby, or in an ancient house at Dartford, some time since pulled down, part of the ornamental work of which had been collected and placed in the cottage by a former occupier. The badge has been engraved as an illustration to an interesting and learned paper "On the origin and history of the badge and mottoes of Edward, Prince of Wales," communicated by Sir Harris Nicolas, G.C.M.G. to the Society of Antiquaries, in 1846. In this engraving are represented the pearls with which the stem of the feather is ornamented, and which the smallness of my drawing caused me to omit.

I have since discovered a similar badge, but without the letters P. E., in a window of Mr. Andrews' house at Ewell, Surrey; in which example the pearls are very conspicuous.

PLATE 70.

This head is copied from one of a group of figures, now in one of the windows of the new church at Wilton. It is, I

think, Flemish glass, and of the second quarter of the sixteenth century.

PLATE 71.

This glass is of the same date as the last. It has been found impossible to represent in it the texture of the coarse stipple shading. The head is painted on a piece of light *coated purple* glass; the colour being of the same thickness as that on a piece of Ruby glass of the sixteenth century.

PLATE 72.

This quarry is, I think, almost as late as the middle of the sixteenth century. It was in the same cottage at Horton Kirby, Kent, as the glass represented in Plate 69.

PLATE 73.

This glass is quite of the close of the sixteenth century. The arms are those of the Bathurst family, a member of which rebuilt Franks' House, Horton Kirby, Kent. The ceiling of one of the rooms bears the date 1591; and the date 1596 is carved over the entrance porch.

PLATE 74.

This subject forms part of the upper border of a panel surrounding a coat of arms. It is Swiss glass, and I think of the close of the sixteenth or early part of the seventeenth century. The enamel colours here represented are particularly noticed, *ante*, part i. p. 229 note.

PLATE 75.

The subject of this plate is not copied from any particular example, but is given to illustrate the nature of round glass. The stars of colour mentioned, *ante*, part i. p. 164, may be easily

produced by colouring, for instance, the six little triangular spaces around the central pane in the second row from the top of the glazing panel, blue or purple, and those round the corresponding pane in the second row from the bottom of the glazing panel, red or green.

The round panes from which the drawing was made, are each four inches in diameter.



1 foot
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DORCHESTER CHURCH, OXON.

(ST. BERNIVS.)



A foot.

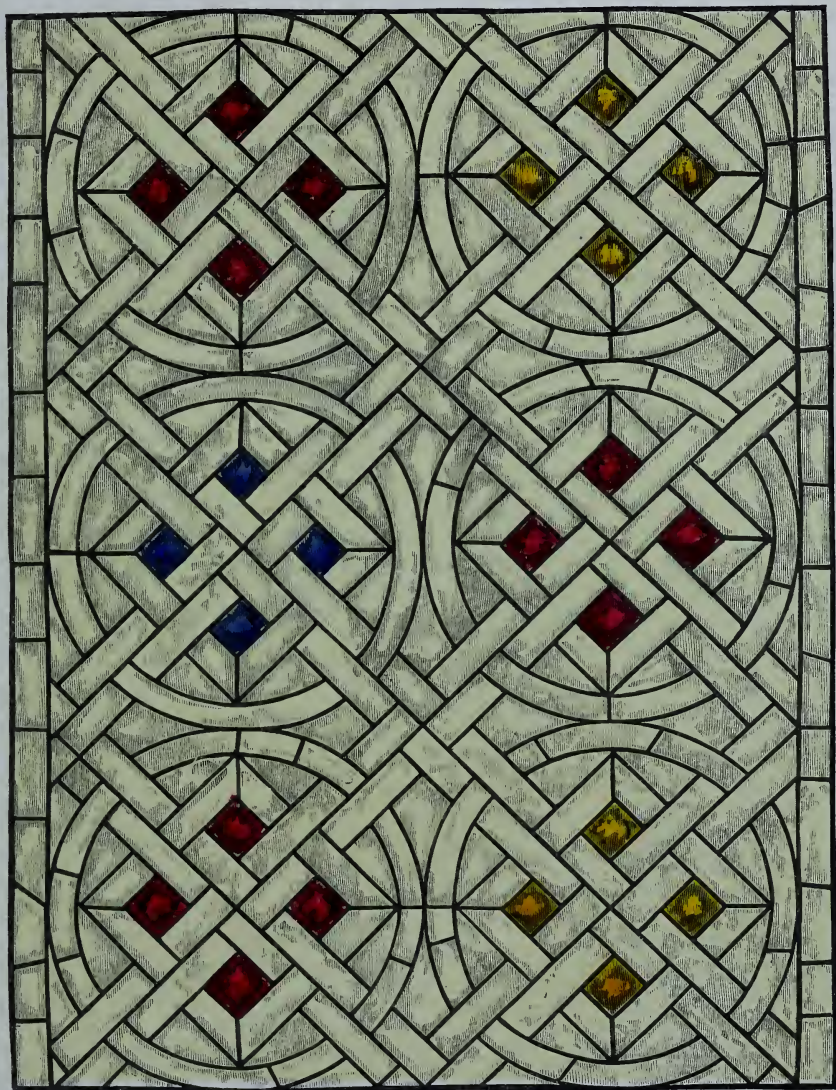
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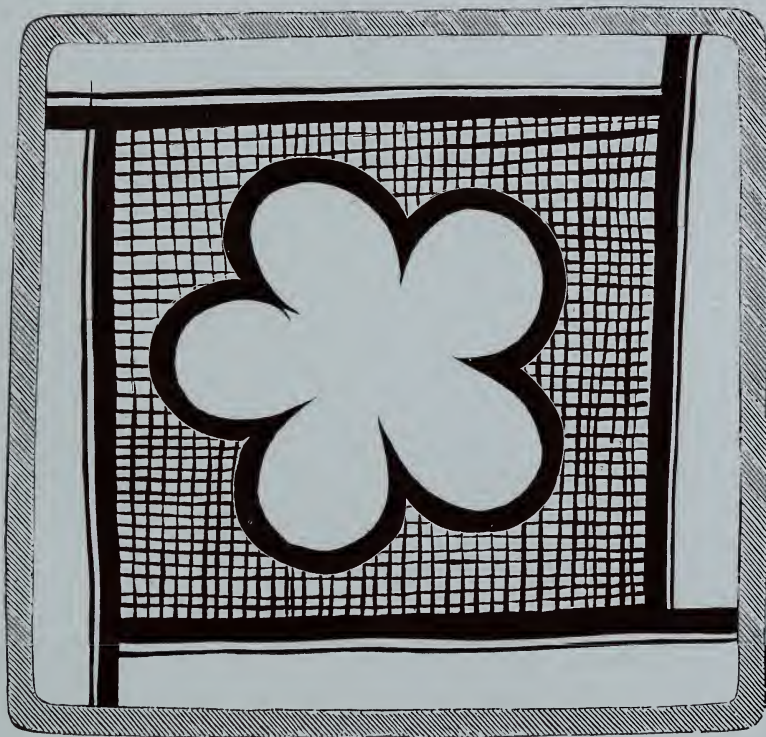


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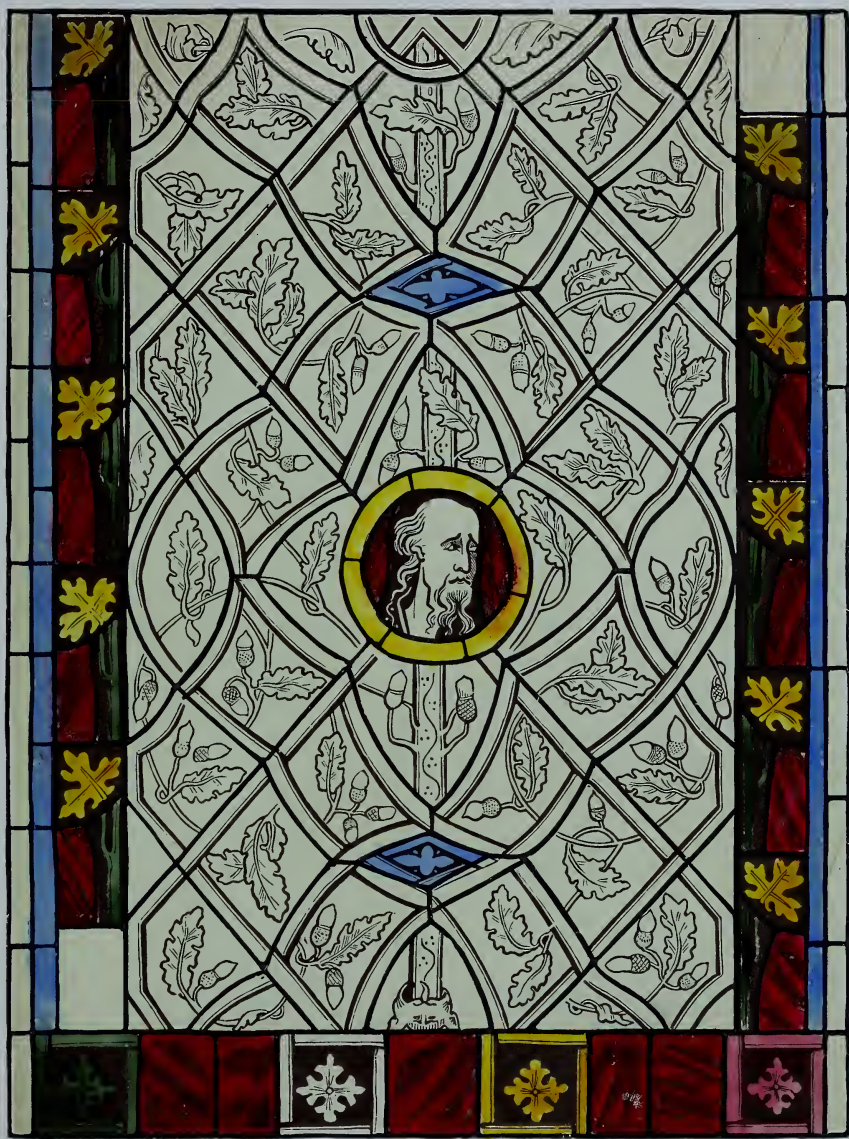
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SNODLAND CHURCH, KENT.



CHARTHAM CHURCH, KENT.



A foot.

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Fig. 1. SNODLAND CHURCH, KENT.



Fig. 2. SOUTHFLEET CHURCH, KENT.

1.

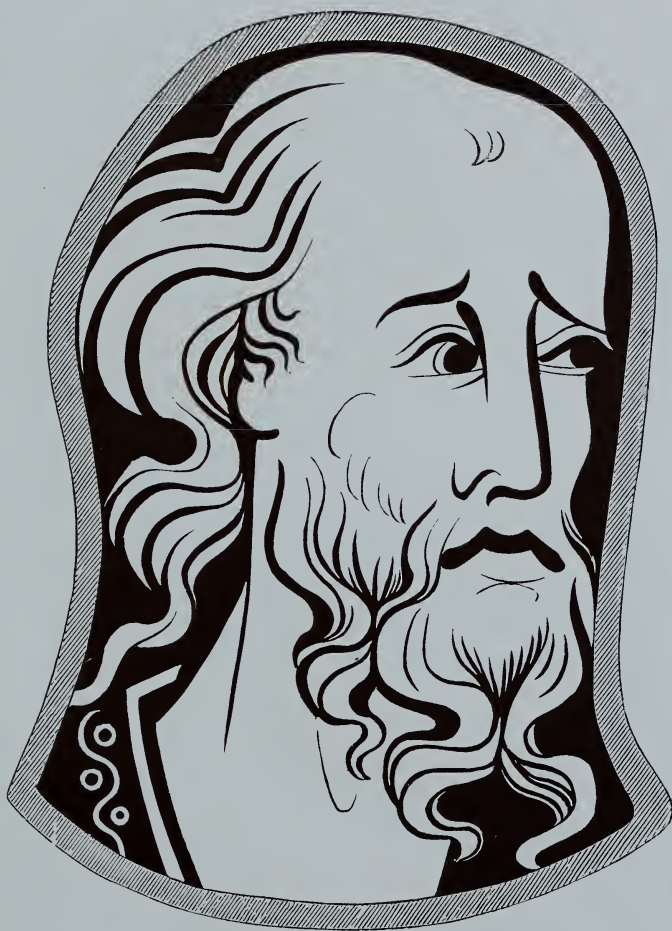


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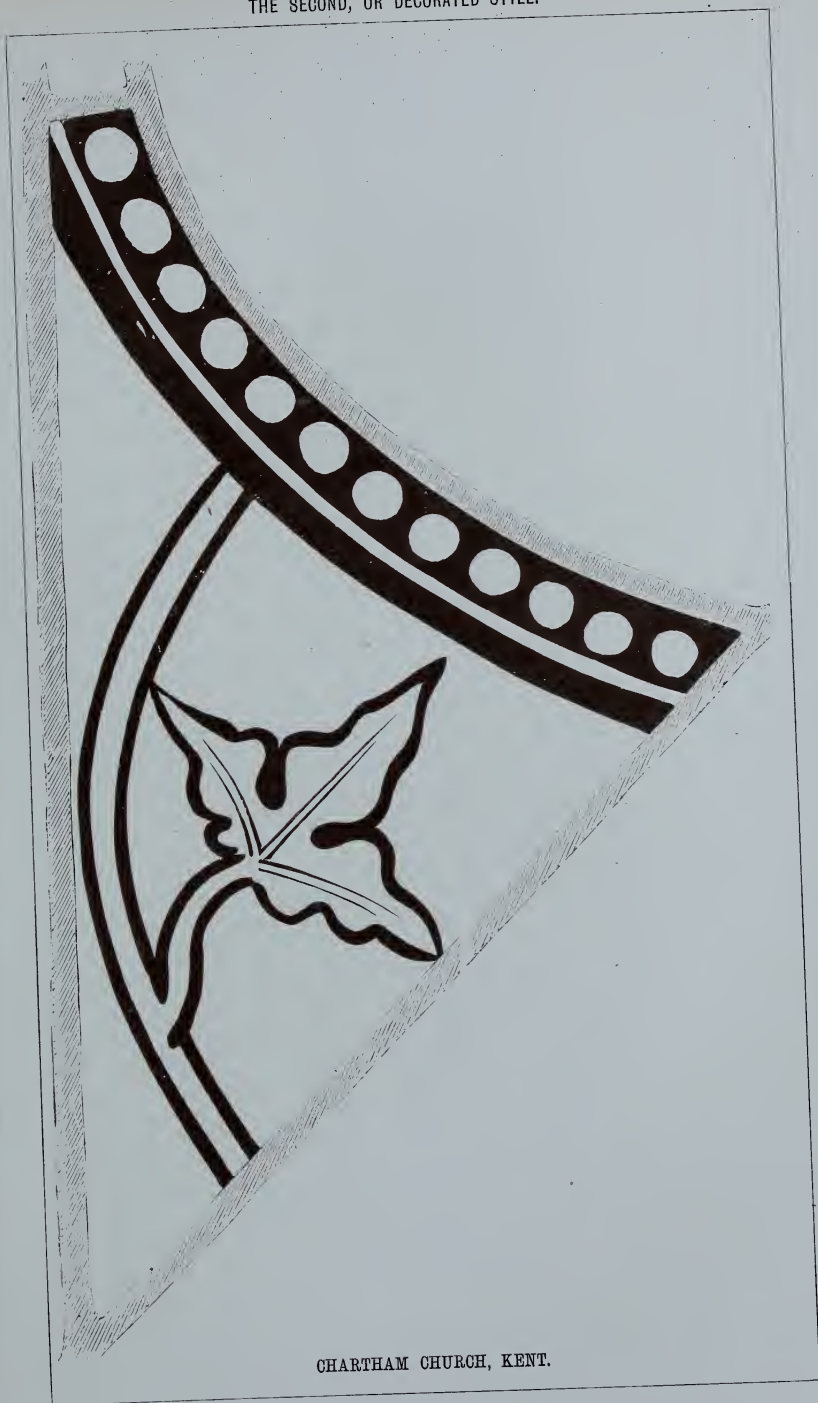
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Fig. 1. Mells Church,
Somersetshire.



Fig. 2.
St. Martin's-le-Grand
Church, York.



Fig. 3. Wanlip Church, Leicestershire.



WOODMANSTERNE CHURCH, SURREY.



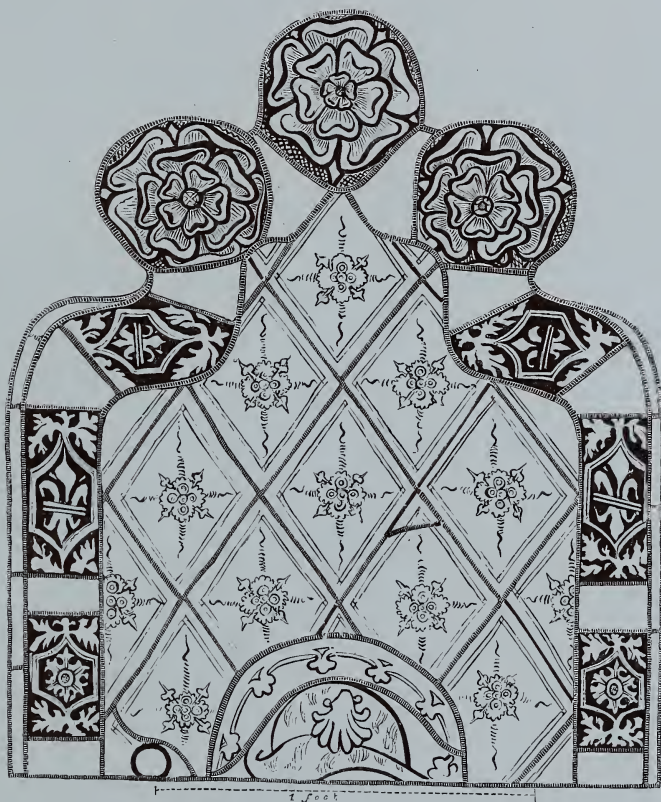
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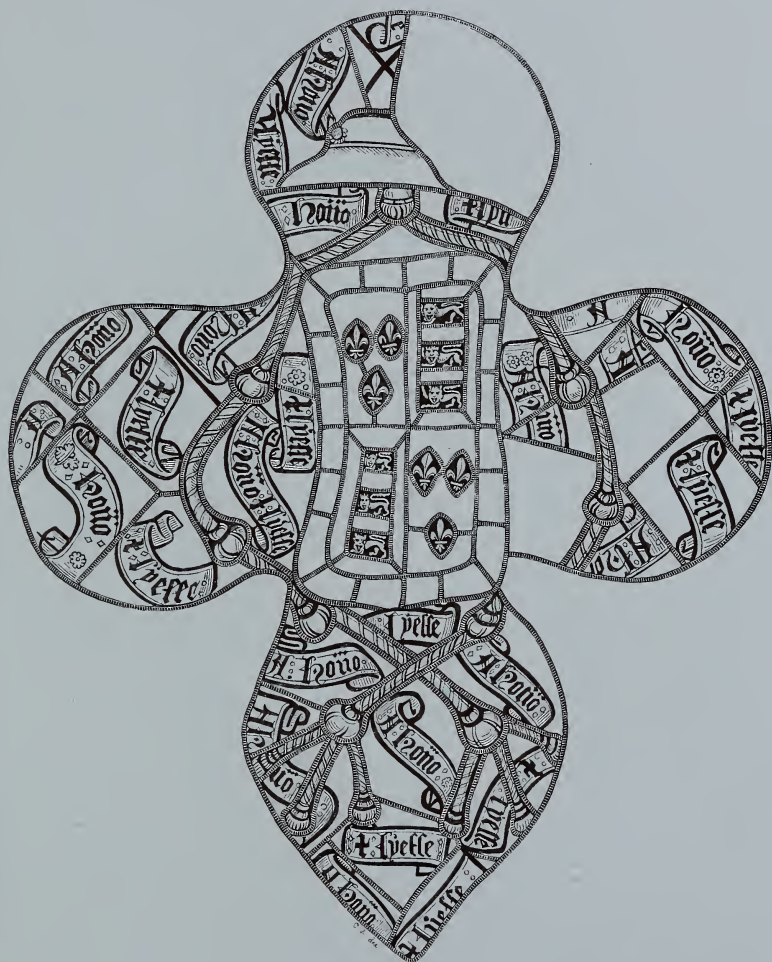
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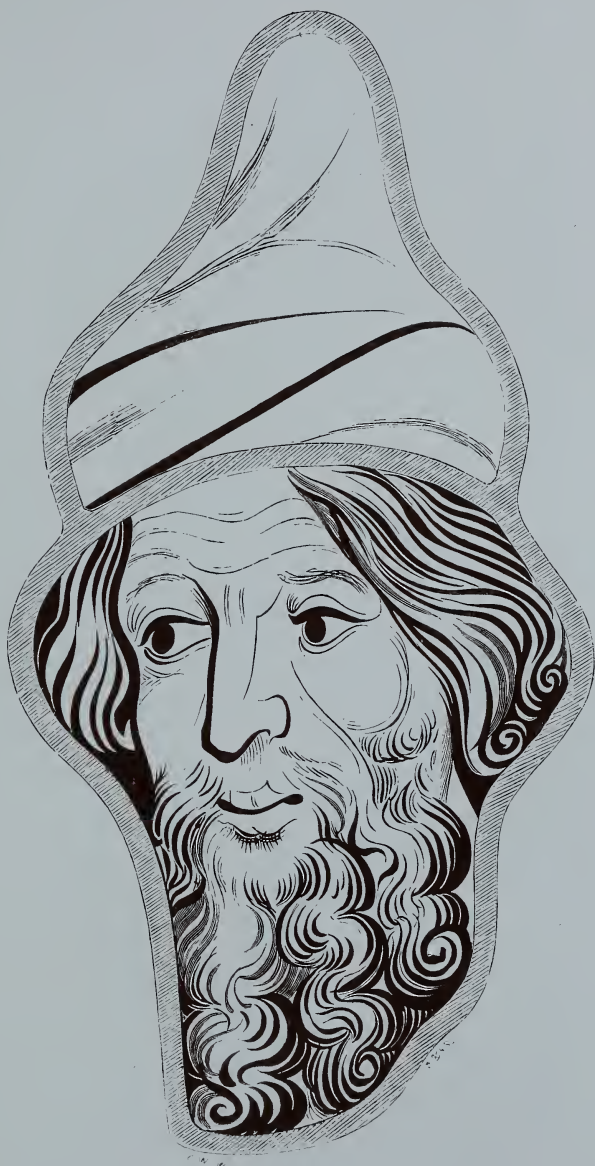
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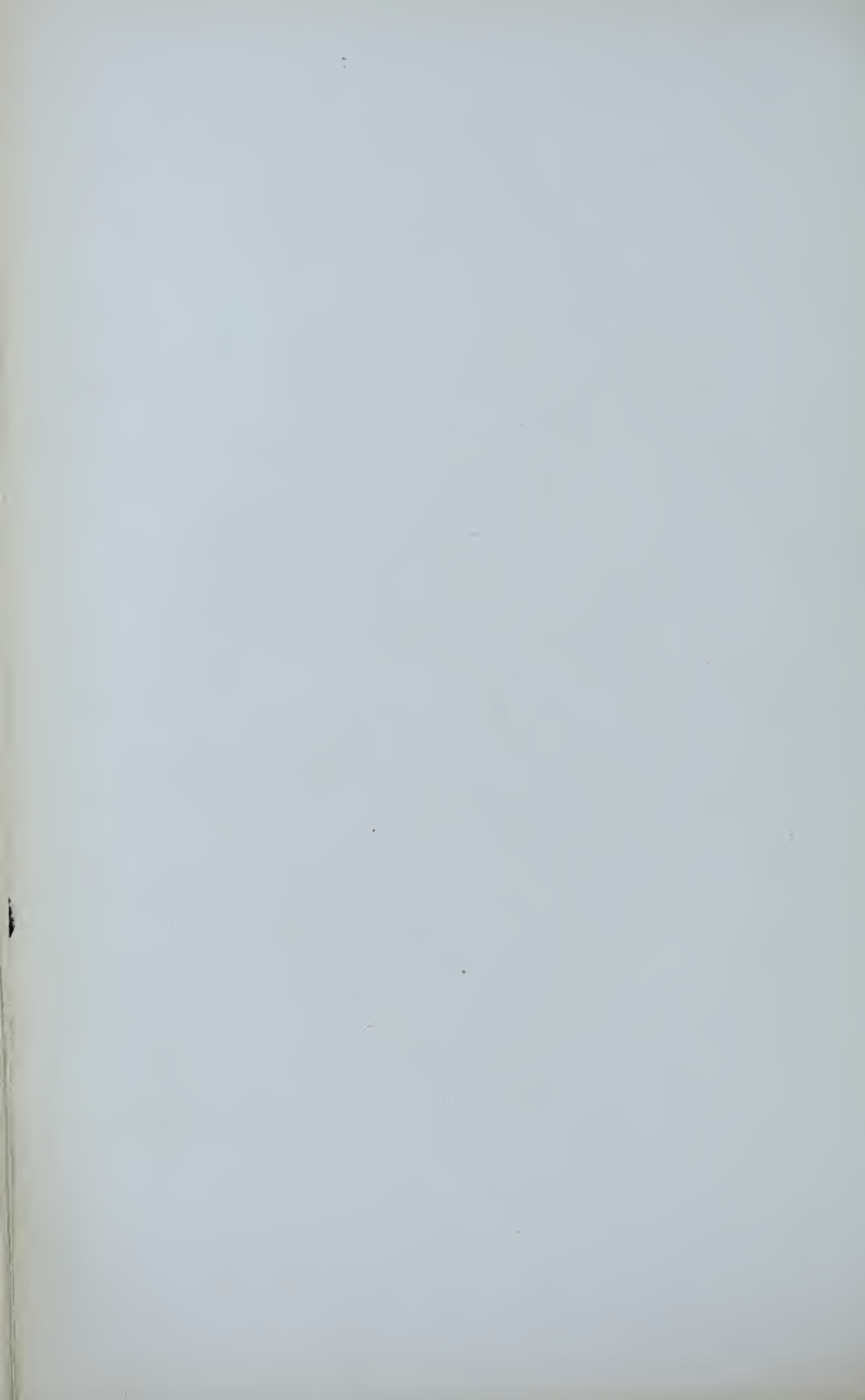
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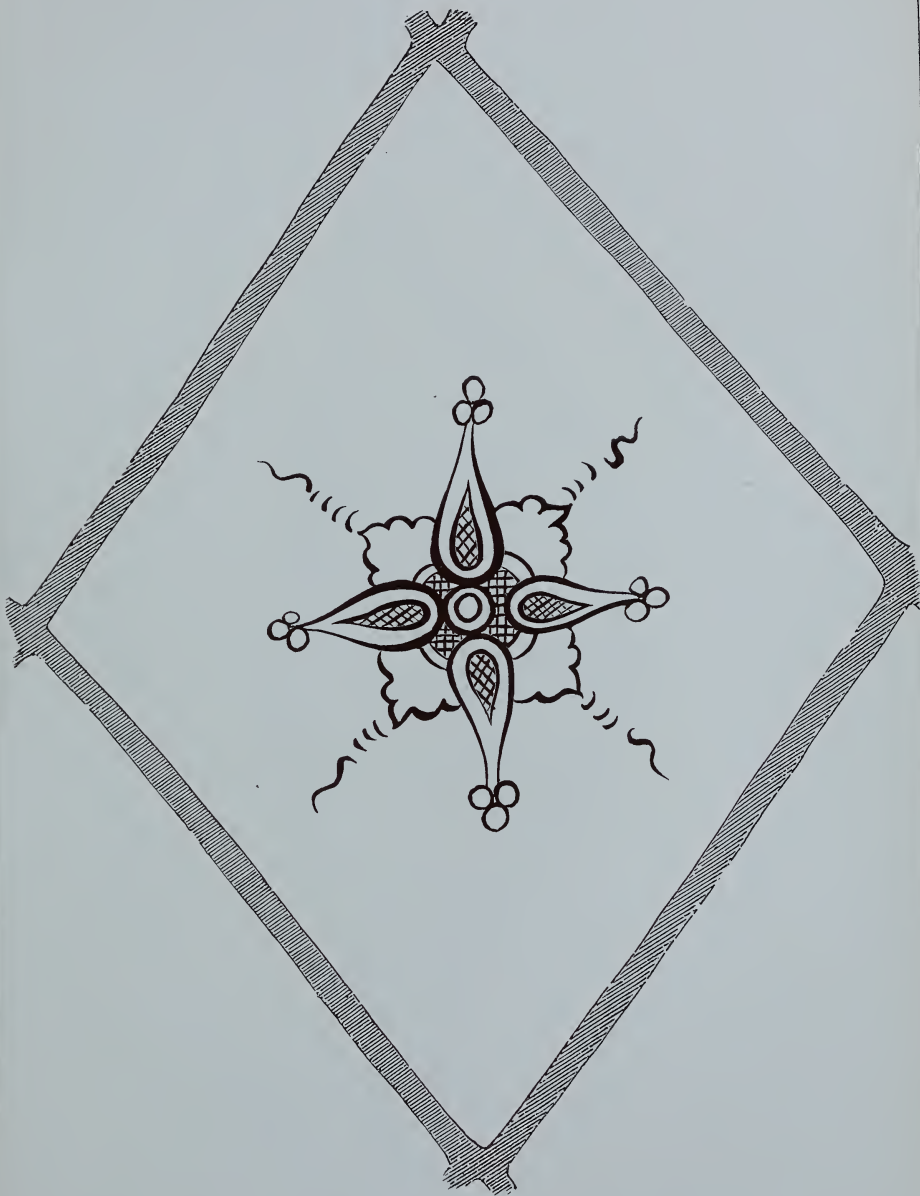


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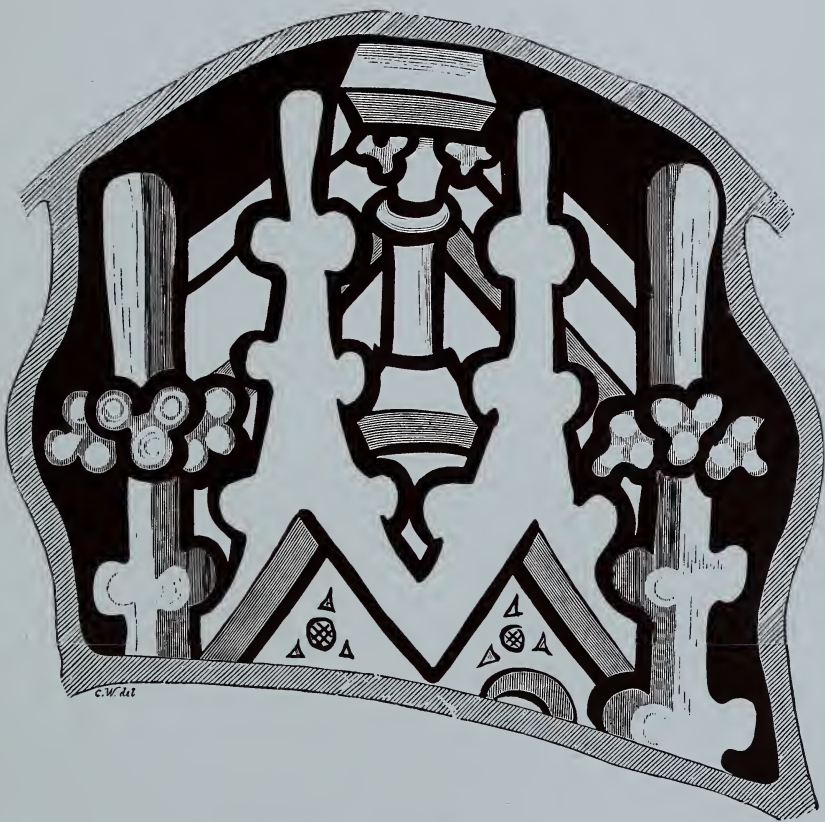




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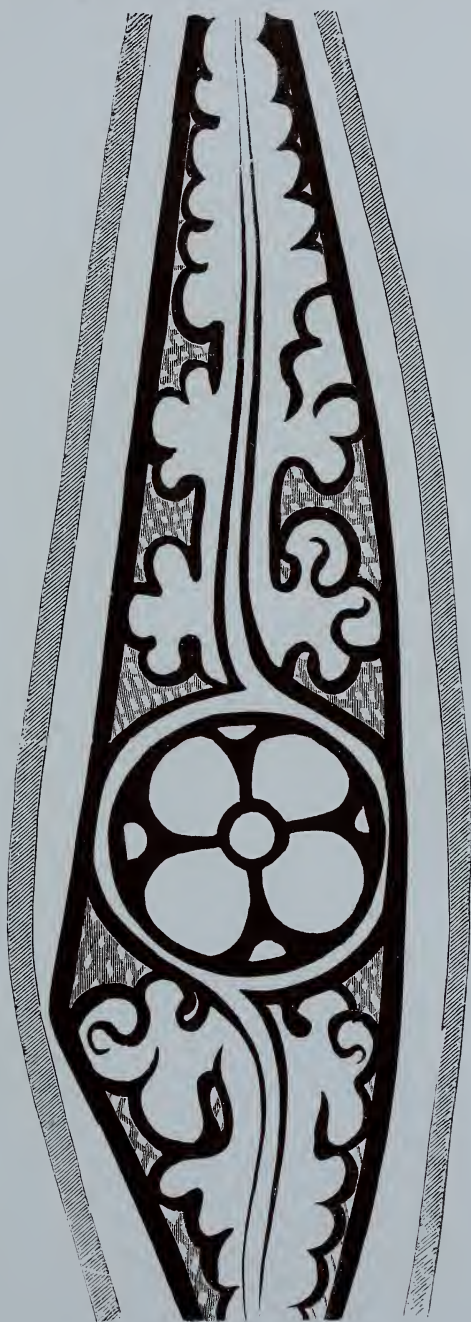
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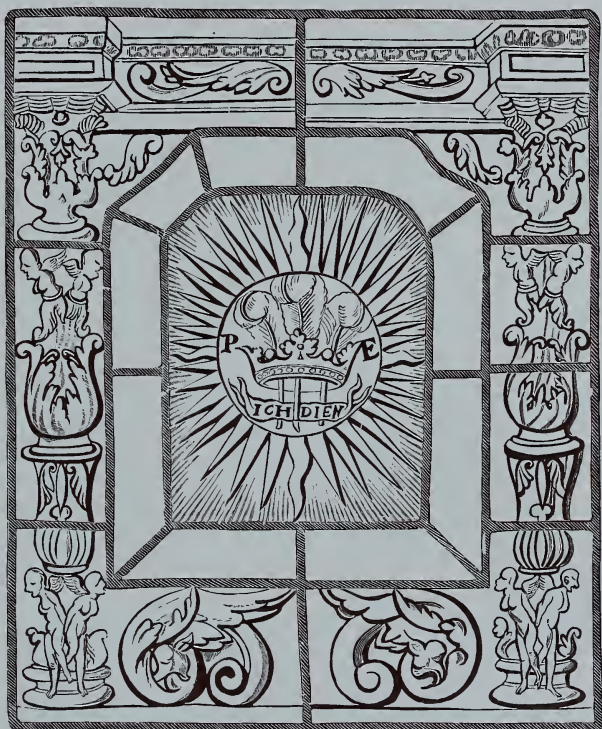


REYNOLD'S PLACE, HORTON KIRBY, KENT.

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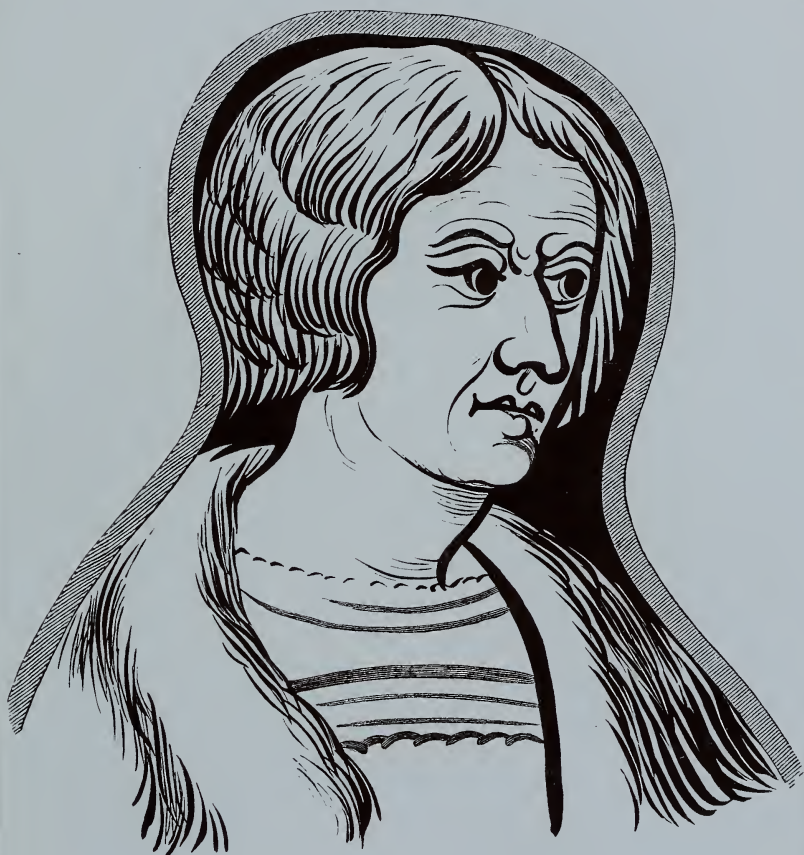


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